

Gwyneth Walker

THE SPIRIT OF WOMEN

*Three Songs for Women's Chorus
based on American spirituals*

***So Many Angels!
Walk That Valley
Never Sit Down!***

duration: 11 minutes

The Spirit of Women is a set of three songs for Women's Chorus, a cappella. Each song was commissioned and premiered by a different Women's Chorus in the United States. Each song portrays women of strength and character. And, each song is based on a traditional American spiritual song.

So Many Angels! was commissioned by Bella Voce, Reno, Nevada, Jennifer Tibben-Lembke, Artistic Director & Conductor, premiere date: May 6, 2000.

Walk That Valley was commissioned by the Hilliard Darby High School Women's Chorus, Hilliard, Ohio, Lora Moore, Music Director, premiere date: October 15, 2002.

Never Sit Down! was commissioned for the 2003 California All-State Women's Honor Choir, Pasadena, California, Sigrid Johnson, Conductor, premiere date: March 15, 2003.

Many people feel the presence of angels in their lives. The angels are either operating "behind the scenes," or, perhaps, embodied in the people whom we encounter in daily life.

So Many Angels! takes the concept one step further. Using the traditional song, "Angels Watching Over Me," this new setting envisions angels everywhere! They are certainly guarding and guiding. Moreover, they also seem to pop up at all times, in all places. They are playful, even flirtatious angels! And although they may become a bit too much at times, they are cherished. "Don't you ever stop watching over me, gal!"

Walk That Valley is based on the traditional American spiritual, "Lonesome Valley." New lyrics and harmonies have been added to the original. And, new musical interludes have been inserted. The focus is on the individual person encountering times of difficulty alone. ["Walk that lonesome valley by yourself."] There are moments of confusion and doubting. There are moments of fear and pain. Yet, by facing adversity, by oneself, one often finds the strength and faith for moving forward through life.

Solo voices often present the doubting and fears. The chorus responds with the guidance of "Walk that lonesome valley," and, later, "You'll find a faith to walk there beside you." This is a song of triumph, and of growth.

Never Sit Down! is a contemporary adaptation of the traditional song, "Sit Down, Sister." The new lyrics focus on the energy and celebration of women experiencing the freedom of equality. "I can't sit down, 'cause I just got my freedom. Gonna look around."

There are references to heroic women from the past who worked for women's rights: the Suffragettes, Susan B. Anthony, Elizabeth Cady Stanton and Sojourner Truth. These women "didn't sit down!" They were working for their freedom then, and for ours today.

The musical alterations to the original song include "blues" harmonies and hand-claps (for joy!). Two interludes are inserted into the middle of the song. One is a restless "walking bass" pattern sung by the altos, with the upper voices "movin' around" above. The other is the appearance of a would-be detractor trying to coax the women into stopping their work and sitting down. This is met with a very determined "No, I'll never sit down!"

Gwyneth Walker

So Many Angels!

for Women's Chorus

Commissioned by Bella Voce

Premiere performance:

Bella Voce

Jennifer Tibben-Lembke, Artistic Director & Conductor

May 6, 2000

Reno, Nevada

Program Notes

Many people feel the presence of angels in their lives. The angels are either unseen forces operating "behind the scenes." Or, perhaps they are embodied in the people whom we encounter in daily life.

***So Many Angels!** takes the concept one step further. Using the traditional song, "Angels Watching Over Me," this new setting envisions angels everywhere! They are certainly guarding and guiding. Moreover, they also seem to pop up at all times, in all places. They are playful, even flirtatious angels! And although they may become a bit too much at times, they are cherished. "Don't you ever stop watching over me, gal!"*

Notes About the Composer

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Walker's catalog includes over 130 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E.C. Schirmer of Boston (choral/vocal music) and MMB Music of St. Louis (orchestral/instrumental music).

Commissioned by Bella Voce; Reno, Nevada

So Many Angels!

for Four-part Women's Chorus

Adaptation of a traditional song

Gwyneth Walker

Freely, in a casual introductory manner, but not slowly

Swing Rhythm throughout

rit.

1
Soprano
mf all — day an - gels a - watch - ing o - ver me, my — Lord,

2
mf all — day an - gels a - watch - ing o - ver me, my — Lord,

1
Alto
mf All night, an - gels a - watch - ing o - ver me, my — Lord,

2
mf All night, an - gels a - watch - ing o - ver me, my — Lord,

Piano
Freely, in a casual introductory manner, but not slowly
Swing Rhythm throughout
(Piano for rehearsal only)
rit.

rit. . . **A** Jaunty tempo ♩=132

5
1
S. all — day an - gels a - watch - ing o - ver me. ———

2
all — day an - gels a - watch - ing o - ver me. ———

1
A. all night, an - gels a - watch - ing o - ver me. ———
joyous, bouncy

2
all night, an - gels a - watch - ing o - ver la la la la la la la la
rit. **A** Jaunty tempo ♩=132

Piano
8 8

10 *mf*
 1 S. All night, all day,
 2 *mf*
 All night, all day,
 1 *joyous, bouncy* *p*
 la la la la— la la la la la— la la la la la— la
 2 *p*
 la la la la la la la la la la la la la la la la la

14 *(mf)*
 1 S. an - gels a - watch - ing o - ver me, my — Lord,. all night, all day,
 2 *(mf)*
 an - gels a - watch - ing o - ver me, my — Lord,. all night, all day,
 1 *mf* *p*
 an - gels a - watch - ing o - ver me, my — Lord,. la la la la— la la la la la— la
 2 *mf* *p*
 an - gels a - watch - ing o - ver me, my Lord,— la la la la la la la la la

18

1 S. an - gels a - watch - ing o - ver me. la la la la — la la la la la — la

2 an - gels a - watch - ing o - ver me. la la la la — la la la la la — la

A. 1 *mf* an - gels a - watch - ing o - ver me. la la la la — la la la la la — la la la la la — la

2 *mf* an - gels a - watch - ing o - ver, la la la la la la la la

18

23 **B** *p* la la la la — la la la la la — la *mf* an - gels a - watch - ing o - ver me, my — Lord,

2 *p* la la la la — la la la la la — la *mf* an - gels a - watch - ing o - ver me, my — Lord,

A. 1 *p* la la la la — la la la la la — la *mf* an - gels a - watch - ing o - ver me, my — Lord,

2 *mf* Now I lay me down to sleep, me, my Lord, I

23 **B**

27 *p* *mf*

S. 1 la la la la— la la la la la— la an - gels a - watch - ing o - ver me.

S. 2 la la la la— la la la la la— la an - gels a - watch - ing o - ver me.

A. 1 la la la la— la la la la la— la an - gels a - watch - ing o - ver me.

A. 2 pray the Lord my soul— to keep. la la la la

31 **C** *p* *mf*

S. 1 la la la la— la la la la la la la la an - gels, an - gels, watch - ing o - ver me,

S. 2 la la la la— la la la la la— an - gels, an - gels, watch - ing o - ver me, la la la la la

A. 1 la la la la— la la la la la la la an - gels, an - gels, watch - ing o - ver me,

A. 2 la la la la— la la la la la— an - gels, an - gels, watch - ing o - ver me,

35

p *mf* *f*

1
S. la la la la — la la la la la la la la — la la la la la an - gels, an - gels, watch - ing o - ver me. And

2
la la la la — la la la la la la la la — la la la la la an - gels, an - gels, watch - ing o - ver me. And

1
p *mf* *f*
A. la la la la — la la la la la la la la — an - gels, an - gels, watch - ing o - ver me. And

2
p *mf* *f*
la la la la — la la la la la la la la — an - gels, an - gels, watch - ing o - ver me. And

35

39 **D**

1
S. if I die be - fore - I wake, an - gels a - watch - ing o - ver me, my — la — la la la la la

2
if I die be - fore - I wake, an - gels a - watch - ing o - ver me, my — Lord, I

1
p *f*
A. if I die — la la la la la an - gels a - watch - ing o - ver me, my — Lord, I

2
p *f*
if I die — an - gels a - watch - ing o - ver me, my Lord, I

39 **D**

43

1
S. pray the Lord my soul_ to take, an - gels a-watch-ing o - ver me. *p*

2
pray the Lord my soul_ to take, an - gels a-watch-ing o - ver me. *p*

1
A. pray the Lord_____ la la la la la an - gels a-watch-ing o - ver me. *p*

2
pray the Lord_____ an - gels a-watch-ing o - ver, la la la la *p*

47 **E** *f*

1
S. Hea-ven's right be - fore- my eyes,- an - gels a-watch-ing o - ver me, my_ la_ la la la la *f*

2
Hea-ven's right be - fore- my eyes,- an - gels a-watch-ing o - ver me, my_ la_ la la la la *f*

1
A. Hea-ven's right be - fore- my eyes,- la la la la la an - gels a-watch-ing o - ver me, my_ Lord, I'm *f*

2
Hea-ven's right be - fore- my eyes,- la la la la la an - gels a-watch-ing o - ver me, my Lord, I'm *f*

47 **E**

51

1 *p*
S. rid-ing my char - iot a - cross. the skies, an - gels a - watch - ing o - ver me.

2 *p*
rid - ing my char - iot a - cross. the skies, an - gels a - watch - ing o - ver me.

1 *p*
A. rid - ing my char - iot a - cross. the skies, la la la la la an - gels a - watch - ing o - ver me.

2 *p*
rid - ing my char - iot a - cross. the skies, la la la la la an - gels a - watch - ing o - ver, la la la la

55 **F** *f*
1 All night, all day, an - gels a - watch - ing o - ver me, my — Lord, -

2 *f*
All night, all day, an - gels a - watch - ing o - ver me, my — Lord, -

1 *f*
A. All night, all day, an - gels a - watch - ing o - ver me, my — Lord, —

2 *f*
la la la la la la la la an - gels a - watch - ing o - ver me, my Lord, —

55 **F**

59

1
S. All night, all day, an - gels a - watch - ing o - ver me.

2
All night, all day, an - gels a - watch - ing o - ver me.

1
A. All night, all day, an - gels a - watch - ing o - ver me.

2
la la la la la la la la an - gels a - watch - ing o - ver, la la la la

59

63 **G**

1
S. *p* An - gels in the morn - ing, - an - gels at noon, *mf* la la la la la an - gels in the clos - et, — an - gels in my bed - room!

2
p An - gels in the morn - ing, - an - gels at noon, *mf* an - gels in the clos - et, — an - gels in my bed - room!

1
p An - gels in the morn - ing, - an - gels at noon, *mf* an - gels in the clos - et, — an - gels in my bed - room!

2
p An - gels in the morn - ing, - an - gels at noon, *mf* an - gels in the clos - et, — an - gels in my bed - room!

63 **G**

67 *p* *f*

1
S. an - gels in the so - fa and an - gels in the chair, la la la la la an - gels, an - gels, EV - ERY - WHERE!

2
an - gels in the so - fa and an - gels in the chair, la la la la la an - gels, an - gels, EV - ERY - WHERE!

1
A. an - gels in the so - fa and an - gels in the chair, an - gels, an - gels, EV - ERY - WHERE!

2
an - gels in the so - fa and an - gels in the chair, an - gels, an - gels, EV - ERY - WHERE!

71 **H** *mf* *mf flirtatiously*

1
S. Those an - gels, I think, are flirt - ing with me!

2
p An - gels in my cof - fee and an - gels in my tea, mm _____ la la la la la

1
p An - gels in my cof - fee and an - gels in my tea, mm _____

2
p An - gels in my cof - fee and an - gels in my tea, mm _____

71 **H**

75

1 S. hair! —

2 an - gels on the porch and an - gels on the stair. hair! —

1 A. an - gels on the porch and an - gels on the stair. hair! —

2 an - gels on the porch and an - gels on the stair, — I ev - en think I found some an - gels in my hair!

75

I

79

1 S. An - gels smi - ling, an - gels pok - ing fun, an - gels get - ting in - to ev - ery - thing un - der the sun!

2 An - gels smi - ling, an - gels pok - ing fun, an - gels get - ting in - to ev - ery - thing un - der the sun!

1 A. An - gels smi - ling, an - gels pok - ing fun, an - gels get - ting in - to ev - ery - thing un - der the sun!

2 An - gels smi - ling, an - gels pok - ing fun, an - gels get - ting in - to ev - ery - thing un - der the sun!

I

79

83

1 S. An-gels in the su - per - mark-et to - day: - there are so man-y an - gels, - so man-y an - gels, -

2 An-gels in the su - per - mark-et to - day: - there are so man-y an - gels, - so man-y an - gels, -

1 A. An-gels in the su - per - mark-et to - day: - there are so man-y an - gels, - so man-y an - gels, -

2 An-gels in the su - per - mark-et to - day: - there are so man-y an - gels, - so man-y an - gels, -

rit. **J** a tempo

87

1 S. SO MAN-Y AN - GELS, I JUST HAVE TO SAY THAT: All night, all day,

2 SO MAN-Y AN - GELS, I JUST HAVE TO SAY THAT: All night, all day,

1 A. SO MAN-Y AN - GELS, I JUST HAVE TO SAY THAT: All — na, — night, all — day, — day,

2 SO MAN-Y AN - GELS, I JUST HAVE TO SAY THAT: la la la la la la la

rit. **J** a tempo

91

1
S. an - gels a - watch - ing o - ver me, my — Lord, All night, all day,

2
an - gels a - watch - ing o - ver me, my — Lord, All night, all day,

1
A. an - gels a - watch - ing o - ver me, my — Lord, All — na, — night, all — day, — day,

2
an - gels a - watch - ing o - ver me, my Lord, — la la la la la la la la

91

K

95

1
S. an - gels a - watch - ing o - ver me. — la la la la la All night,

2
an - gels a - watch - ing o - ver me. — la la la la la All night,

1
A. an - gels a - watch - ing o - ver me. All na na na na na,

2
an - gels a - watch - ing o - ver la la la la la la la la la la

95

K

98

S. 1 all day, an - gels a - watch - ing o - ver me, my — Lord.

S. 2 all day, an - gels a - watch - ing o - ver me, my — Lord.

A. 1 all day, day, day, day, day, day, an - gels a - watch - ing o - ver me, my — la — la la la la

A. 2 la

101

S. 1 All night, all day, those an - gels are watch - ing, they

S. 2 All night, all day, those an - gels are watch - ing, they

A. 1 All na na na na na na, all day, day, day, day, day, day, an - gels are watch - ing, they

A. 2 la la la la la la la la la la la la la, those an - gels are watch - ing, they

101

Freely, but not slowly

104 *(tutti non dim.)*

S. 1
keep right on watch-ing, those an-gels are watch-ing, are watch-ing, are watch-ing, are watch-ing, are

S. 2
keep right on watch-ing, those an-gels are watch-ing, are watch-ing, are watch-ing, are watch-ing, are

A. 1
keep right on watch-ing, those an-gels are watch-ing, are watch-ing, are watch-ing, are watch-ing, are

A. 2
keep right on watch-ing, those an-gels are watch-ing, are watch-ing, are watch-ing, are watch-ing, are

rit.

107 *div.*

S. 1
watch - ing o - ver me,

S. 2
watch - ing o - ver me,

A. 1
watch - ing o - ver me,

A. 2
watch - ing o - ver me,

107 rit.

110

S. 1 *f* my

S. 2 (not conducted) *f* my
as an aside to the audience

A. 1 *p* Don't you ever stop watching over me, gal!

A. 2 *p* Don't you ever stop watching over me, gal!

110

a tempo *rit.*

113 *f* my Lord! *ff*

S. 1 Lord!

S. 2 *(f)* my Lord! *ff*

A. 1 my Lord! *ff*

A. 2 my Lord! *f* *ff*

113 *a tempo* *rit.*

my Lord!

* An "A" may be substituted for the "D", if no low voices are available.

Gwyneth Walker

Walk That Valley

for Women's Chorus

duration: 3' 15"

commissioned by the Hilliard Darby High School Women's Chorus

Hilliard, Ohio

Lora Moore – Music Director

premiere performance: October 15, 2002 – Hilliard, Ohio

Walk That Valley is based on the traditional American spiritual, "Lonesome Valley." New lyrics and harmonies have been added to the original. And, new musical interludes have been inserted. The focus is on the individual person encountering times of difficulty alone. ["Walk that lonesome valley by yourself."] There are moments of confusion and doubting. There are moments of fear and pain. Yet, by facing adversity, by oneself, one often finds the strength and faith for moving forward through life.

Solo voices often present the doubting and fears. The chorus responds with the guidance of "Walk that lonesome valley," and, later, "You'll find a faith to walk there beside you."

This is a song of triumph, and of growth. It is the second song in a set of three songs for Women's Chorus entitled **THE SPIRIT OF WOMEN**. Each song has been commissioned by a different Women's Chorus in the United States. Each song portrays women of strength and of character.

* * * * *

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, Walker resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

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Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council. And, as part of a focus on local performances, Gwyneth Walker will be creating a new musical theater work to be premiered at Chandler Hall, Randolph, VT in June, 2003.

Commissioned by the Hilliard Darby High School Women's Chorus; Hilliard, Ohio

Walk That Valley

for Four-Part Women's Chorus

Adaptation of a traditional song

Gwyneth Walker

♩ = 80 At a gentle pace

1
Soprano

p peacefully

Walk — that lone - some val - ley. Walk — it by your - self. Walk — that lone - some

1
Alto

p peacefully

Walk — that lone - some val - ley. Walk — it by your - self. Walk — that lone - some

2

Walk — that lone - some val - ley. Walk — it by your - self. Walk — that lone - some

♩ = 80 At a gentle pace

Piano

(Piano for rehearsal only)

6

1

S.

perhaps Solo or Soli mf **A**

I've seen dan - ger. I've seen dark - ness. I've seen

2

val - ley. — You've got to walk it by your - self. Ah, — Ah, —

1

A.

val - ley. — You've got to walk it by your - self. — Ah, — Ah, —

2

val - ley. — You've got to walk it by your - self. — Ah, — Ah, —

6

A

11

S. an - ger. I've seen fears. I've been down _____ by the ri - ver of sor - row. In its

Ah, _____ Ah, _____ Ah, _____ Ah, _____

A. Ah, _____ Ah, _____ Ah, _____ Ah, _____

Ah, _____ Ah, _____ Ah, _____ Ah, _____

11

15

S. wa - ters flow my tears. I must walk _____ that lone - some val - ley. —

Ah, _____ Ah, _____ You must walk _____ that lone - some val - ley. You must

A. Ah, _____ Ah, _____ You must walk _____ that lone - some val - ley. You must

Ah, _____ Ah, _____ You must walk _____ that lone - some val - ley. You must

15

B tutti (*mf*)

mf

mf

mf

B

19

1
S. I must walk _____ it by my-self. No one else _____ can walk it for me.—

2
walk it by your - self. No one else _____ can walk it for you.— You've got to

1
A. walk it by your - self. No one else _____ can walk it for you.— You've got to

2
walk it by your - self. No one else _____ can walk it for you.— You've got to

19

C

perhaps Solo or Soli
mf

23

1
S. I've got to walk it _____ by my - self. In con - fu - sion, in _____

2
walk it by your - self. There is con - fu _____ sion.

1
A. walk it by your - self. There is con - fu _____ sion.

2
walk it by your - self. There is con - fu _____ sion.

23

C

26

1
S. doubt - ing, in — search - ing there is pain. — I've been so

p
2
There is a doubt - ing. There is a search - ing. There is pain.

1
A. There is a doubt - ing. There is a search - ing. There is pain.

p
2
There is a doubt - ing. There is a search - ing. There is pain.

26

29

1
S. lost — on the road I tra - vel, — I fear I'll ne - ver find my way back home, I'll

2
so — lost on the road I tra - vel, ne - ver find my

1
A. so — lost on the road I tra - vel, ne - ver find my

2
so lost on the road I tra - vel, ne - ver find my

29

D tutti (mf)

32

1 S. ne-ver find my way back home a - gain. I must walk _____ that lone - some val - ley. I must walk _____

2 *mf* home a - gain, You must walk _____ that lone - some val - ley. You must walk it by your -

1 A. *mf* home a - gain, You must walk _____ that lone - some val - ley. You must walk it by your -

2 *mf* home a - gain, You must walk _____ that lone - some val - ley. You must walk it by your -

32 **D**

36

1 S. _____ it by my - self. No one else _____ can walk it for me. - I've got to walk it _____

2 self. No one else _____ can walk it for you. - You've got to walk it by your -

1 A. self. No one else _____ can walk it for you. - You've got to walk it by your -

2 self. No one else _____ can walk it for you. - You've got to walk it by your -

36

E cresc. and accel.

40 *p*

1
S. by my-self. For when you walk — that lone-some val-ley, and you walk — it by your - self, — You'll find a

2
self. — For when you walk — that lone-some val-ley, and you walk — it by your - self, — You'll find a

1
A. self. — For when you walk — that lone-some val-ley, and you walk — it by your - self, — You'll find a

2
self. — For when you walk — that lone-some val-ley, and you walk — it by your - self, — You'll find a

div. unis.

E cresc. and accel.

40

Faster
45 *f*

1
S. faith to walk there be - side you. You'll find a strength to go on - ward, a strength there in - side you, a

2
faith to walk there be - side you. You'll find a strength to go on - ward, a strength there in - side you, a

1
A. faith to walk there be - side you. You'll find a strength to go on - ward, a strength there in - side you, a

2
faith to walk there be - side you. You'll find a strength to go on - ward, a strength there in - side you, a

Faster
45

rit.

49

1
S. strength that is found in your soul, that is found in your soul. There's a strength in your

2
S. strength that is found in your soul, that is found in your soul. There's a strength when you

1
A. strength that is found in your soul, that is found in your soul. There's a strength when you

2
A. strength that is found in your soul, that is found in your soul. There's a strength when you

49

52 **F** a tempo *p*

1
S. soul. There's a strength in my soul. —

2
S. walk — that lone - some val - ley. Walk — it by your -

1
A. walk — that lone - some val - ley. Walk — it by your -

2
A. walk — that lone - some val - ley. Walk — it by your -

52 **F** a tempo

61 *f* *unis.* *rit.* , *mf* , *p*

1 Walk that lone - some val - ley. Walk that lone - some val - ley all a -

2 *f* , *mf* Walk that lone - some val - ley. Walk that lone - some val - ley

1 *p* *f* , *mf* Walk that lone - some val - ley. Walk that lone - some val - ley

A. *p* *f* *unis.* , *mf* search-ing — *p* *f* *mf* I've had pain. Walk that lone - some val - ley. Walk that lone - some val - ley

2 *f* *p* *f* *mf* Walk that lone - some val - ley. Walk that lone - some val - ley

61 *rit.*

64 (rit.) , *pp*

1 lone, all a - lone. *pp*

S. *p unis.* all a - lone. *pp*

2 *p unis.* all a - lone. *pp*

1 *p* all a - lone. *pp*

A. *p* all a - lone. *pp*

2 *p* all a - lone. *pp*

64 (rit.)

Gwyneth Walker

Never Sit Down!

for Women's Chorus

duration: 3' 45"

commissioned for the 2003 California All-State Women's Honor Choir

premiere performance:

March 15, 2003 – Pasadena, California

Sigrid Johnson, Conductor

Never Sit Down! is a contemporary adaptation of the traditional song, Sit Down, Sister. The new lyrics focus on the energy and celebration of women experiencing the freedom of equality. "I can't sit down, 'cause I just got my freedom. Gonna look around."

There are references to heroic women from the past who worked for women's rights: the Suffragettes, Susan B. Anthony, Elizabeth Cady Stanton and Sojourner Truth. These women "didn't sit down!" They were working for their freedom then, and for ours today.

The musical alterations to the original song include "blues" harmonies and hand-claps (for joy!). Two interludes are inserted into the middle of the song. One is a restless "walking bass" pattern sung by the altos, with the upper voices "movin' around" above. The other is the appearance of a would-be detractor trying to coax the women into stopping their work and sitting down. This is met with a very determined "No, I'll never sit down!"

* * * * *

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, Walker resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Walker's catalog includes over 130 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E.C. Schirmer of Boston (choral & vocal music) and MMB Music of St. Louis (orchestral & instrumental music).

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council. And, as part of a focus on local performances, Gwyneth Walker will be creating a new musical theater work to be premiered at Chandler Hall, Randolph, VT in June, 2003.

Commissioned by the 2003 California All-State Women's Honor Choir, Pasadena, California

Never Sit Down!

for Four-Part Women's Chorus

Adaptation of a traditional song

Gwyneth Walker

$\text{♩} = 144$ At a restless tempo *swing rhythm* *p* rhythmically

1
Soprano

2
Soprano

1
Alto

2
Alto

p

Sit down. Sit down. Sit down.

$\text{♩} = 144$ At a restless tempo *swing rhythm*

Piano

6 A *mf*

1
S. no, no, — no, no, no. — No, I can't sit down!

2
S. no, no, — no, no, no. — No, I can't sit down!

1
A. no, no, — no, no, no. — No, I can't sit down!

2
A. *mf*
Sit down. — Oh, won't you sit down? — Oh, won't you

6 A

11

1 S. No, I can't sit down! No, I can't sit down._

2 S. No, I can't sit down! No, I can't sit down-'cause I

1 A. No, I can't sit down! No, I can't sit down._

2 A. sit down? Oh, won't you sit down?

15

1 S. Free - dom! — Gon-na look a - round. —

2 S. just got my free-dom! — Gon-na look a - round. —

1 A. Free - dom! — Don't sit,

2 A. Free - dom! — Sit down. — Sit down. —

* Tutti clap on beat one.

21 **B** *mf*

1 Must be the lead-ers of the Suf - fra-gettes.†

2 Must be the lead-ers of the Suf - fra-gettes.†

A. 1 sit down. — Who's that yon-der dressed in red? —

2 Who's that yon-der dressed in red? — Oh, —

21 **B**

26 **C** *f* *mf*

1 The brav-est wom-en I've e-ver seen! No, I

2 The brav-est wom-en I've e-ver seen! No, I

A. 1 Who's that yon-der dressed in green? Brav-est wom-en I've e-ver seen! No, I

2 who's that yon-der dressed in green? Brav-est wom-en I've e-ver seen! Oh, won't you sit down? —

26 **C**

† Women's Rights Activists

31

1
S. can't sit down! No, I can't sit down! No, I

2
can't sit down! No, I can't sit down! No, I

1
A. can't sit down! No, I can't sit down! No, I

2
Oh, won't you sit down? Oh, won't you sit down?

35

1
S. can't sit down!- Free - dom! Gon-na look a - round.

2
can't sit down! 'cause I just got my free - dom! Gon-na look a - round.

1
A. can't sit down!- Free - dom!

2
Free - dom! Sit down.

* Clap as before

41 *p* D *mf*

1 Must be the wom-en

S. *p* *mf*

2 Must be the wom-en

1 *p* *mf*

A. Don't sit, sit down. — Who's that yon-der dressed in white?

2 *p.* *mf*

Sit down. — Who's that yon-der dressed in white? —

41 D

46

1 fight-ing for their rights. Must be the hy-po-crites a -

S. fight-ing for their rights. Must be the hy-po-crites a -

2 fight-ing for their rights. Must be the hy-po-crites a -

1 Who's that yon-der dressed in black?

A. Oh, — who's that yon-der dressed in black? —

46

50

1
S. turn - ing back. — I think I see Su - san B.

2
turn - ing back. — I think I see Su - san B.

1
A. Who's that yon - der wav - in' at me? —

2
Oh, — who's that yon - der wav - in' at me? —

50

54

1
S. An - tho - ny! † E - li - za - beth Ca - dy Stan - ton † too! They did - n't

2
An - tho - ny! † E - li - za - beth Ca - dy Stan - ton † too! —

1
A. Who's that yon - der dressed in blue? — Stan - ton † too! —

2
Oh, — Who's that yon - der dressed in blue? — Stan - ton † too! —

54

† Women's Rights Activists

59 **E**

1
S. sit down! _____ They did - n't sit down! _____ They did - n't sit down! _____

2
(*f*) > No, they did - n't sit down! No, they did - n't sit down! No, they

1
(*f*) > No, they did - n't sit down! No, they did - n't sit down! No, they

A. 2
(*f*) > No, they did - n't sit down! No, they did - n't sit down! No, they

59 **E**

64

1
S. _____ Free - dom! _____ Kept a - mov - in' a - round.

2
mf did - n't sit down, 'cause they were work - ing for their free - dom! _____ Kept a - mov - in' a - round.

1
did - n't sit down. Free - dom! _____

A. 2
did - n't sit down. Free - dom! _____

64

* Clap as before

F

68

1 S. *p* Keep mov-in', —

2 S. *p* Keep mov-in', —

1 A. *p* Mov-in' a-, mov-in' a-, mov-in' a - round. —

2 A. *p as a walking bass* Mov-in' a-, mov-in' a-, mov-in' a-round. dum, dum, dum, dum, dum, - dum, dum, dum, dum, dum, dum, dum, dum,

68

F

73

1 S. mov-in' a - round. — Keep mov-in', —

2 S. mov-in' a - round. — Keep mov-in', —

1 A. *mf* *p* La, la, la, la, la, là, là, la, là, la,

2 A. — dum, dum, dum, dum, dum, dum, dum, dum, — dum, dum, dum, dum, dum, dum, dum, dum,

73

77

1 *mf* mov-in' a - round. Keep mov - in',

S. 2 *(p)* mov-in' a - round. Mov - in', mov - in',

A. 1 *mf* *p* la, la, la, la, la, la, la, la, la, la,

2 — dum, dum, dum, dum, dum, dum, dum, dum, — dum, dum, dum, dum, dum, dum, dum, dum,

81

1 *mf* *f* keep mov - in', mov - in', — mov - in', mov - in',

S. 2 *mf* *f* mov-in' a - round, mov, - in', — mov - in', mov - in',

A. 1 *mf* *p* *f* la, la, la, la, la, la, la, la, la, la, mov - in', mov - in',

2 — dum, dum, dum, dum, dum, dum, dum, dum, — dum, dum, dum, dum, mov - in', mov - in',

G

85

1
S. mov-in' a - round.

2
S. mov-in' a - round. *mp cresc.* Gon-na stand up for my e -

1
A. mov-in' a - round. *p* Gon-na make this world what I want it to be. — Gon-na stand up for my e -

2
A. mov-in' a - round. *p* Gon-na make this world what I want it to be. — Gon-na stand up for my e -

85

G

89 *(cresc.)* — — — — — *f* 3 3 3

1
S. Gon-na raise my voice loud and clear, — for So - jour - ner Truth† has been vis - it - ing here!

2
S. *(cresc.)* — — — — — *f* 3 3 3
qua - li - ty. — Gon-na raise my voice loud and clear, — for So - jour - ner Truth† has been vis - it - ing here!

1
A. *(cresc.)* — — — — — *f* 3 3 3
qua - li - ty. — Gon-na raise my voice loud and clear, — for So - jour - ner Truth† has been vis - it - ing here!

2
A. *(cresc.)* — — — — — *f*
qua - li - ty. — Gon-na raise my voice loud and clear. —

89

† Women's Rights Activists

94 rit. *mf* *f* Slowly **H** *f* a tempo

1
S. Truth! She'd ne - ver sit down! She'd ne - ver

2
So - jour - ner Truth! She'd ne - ver No, she'd ne - ver sit down!

1
A. So - jour - ner Truth! She'd ne - ver No, she'd ne - ver sit down!

2
So - jour - ner Truth! She'd ne - ver No, she'd ne - ver sit down!

94 rit. Slowly **H** a tempo

99

1
S. sit down! She'd ne - ver sit down!

2
No, she'd ne - ver sit down! No, she'd ne - ver sit down, - 'cause she was

1
A. No, she'd ne - ver sit down! No, she'd ne - ver sit down, -

2
No, she'd ne - ver sit down! No, she'd ne - ver sit down, -

99

103

1 rit.

S. Free - dom! — Kept a-mov-in' a - round.

2 work-in' for her free-dom. — Kept a-mov-in' a - round.

1 Free - dom! — mov-in' a-,mov-in' a-, mov-in' a - round._

2 Free - dom! — mov-in' a-, mov-in' a-, mov-in' a-round.

103 rit.

I (hum) p

108

J

div. >

1 Mm, mm,

S. (hum) p

2 Mm, mm,

1 Mm, mm,

A. (hum) p

2 Mm, mm,

Soli Solo, speaking while pointing to a (perhaps imaginary) chair Another Solo, pointing to another (perhaps imaginary) chair

“Come on, little lady, be dainty... take a weight off your feet!”

“Over here, honey, in the corner, is a nice, soft, cushioned seat!”

108 I J

* Clap as before

110 **K** a tempo *unis. f*

1 S. No! no! no! I'll ne-ver sit down! I'll ne-ver

2 *f* No! no! no! I'll ne-ver No, I'll ne-ver sit down!

A. 1 *f* No! no! no! no! no! no! no! I'll ne-ver No, I'll ne-ver sit down!

2 *unis. f* No! no! no! no! no! no! no! I'll ne-ver No, I'll ne-ver sit down!

110 **K** a tempo

114 **L**

1 S. sit down! I'll ne-ver sit down!

2 No, I'll ne-ver sit down! No, I'll ne-ver sit down, 'cause I just got my free-dom.

A. 1 No, I'll ne-ver sit down! No, I'll ne-ver sit down!—

2 No, I'll ne-ver sit down! No, I'll ne-ver sit down!—

114 **L**

119 *mf* < *f* , rit.

1 S. Free - dom! Tak - en years to get my free - dom. _____

2 S. _____

1 A. Free - dom! Free - dom!

2 A. Free - dom! Free - dom! And I cher - ish my free - dom. _____

119 rit.

(rit.) . . . a tempo **M**

123 *mf* < *f** *p* *div.* *f* a - round. _____

1 S. Free - dom! _____ Keep a - mov - in', keep a - mov - in' a - round. _____

2 S. Free - dom! _____ Keep a - mov - in', keep a - mov - in' a - round, a - round. _____

1 A. Free - dom! _____ Keep a - mov - in' a - round, a -

2 A. _____

123 (rit.) . . . a tempo **M**

* Clap as before
NEVER SIT DOWN

rit. a tempo

128

1 *p* *f* *x** *x* *x* *x*

S. Ne-ver, ne-ver, ne-ver sit down!

2 *p* *f* *x** *x* *x* *x*

Ne-ver, ne-ver, ne-ver sit down!

1 *p* *f* *x** *x* *x* *x*

A. round. Ne-ver, ne-ver, ne-ver sit down!

2 *f* *x*

And I'll ne - ver sit down!

128 rit. a tempo

* Clap as before

DURATION: 3' 45"
August 2, 2002 Braintree, Vermont